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WHOLE NO. 138.

Combined Organ and Upright Piano.

THE drawings illustrate a combined organ and upright piano adapted to be played from the same keyboard either together, singly, or a portion of the one with a portion of the other.

The organ employed is of the ordinary construction as relates to the reeds and stops; but the valve for the wind-chest and the bellows at each end of the case, are part of this invention. The organ and the upright piano are erected in one case, which does not occupy more room than either of such instruments alone ordinarily does. Referring by letter to the accompanying drawings, F designates the portion of the case below the key-board, and J the portion of the same above it. B B designate the organ-bellows, a pair being located at each end of the case F, both pairs being connected to the wind-chest A, so that the wind from either pair will operate the entire length of the wind-chest. G G designate the organ-pedals by which the organ bellows are operated. The ordinary organ-stops are employed to cut all or any portion of the reeds off when it is not desired to use them. A large valve, D, under the bottom of the wind-chest A, is operated through a side pedal, E, and a rod D', to permit the wind to escape from the wind-chest A at the time that the piano is to be thrown on and used alone, as will be hereinafter more fully explained. The small pedal E is connected by a rod, M, passing up through the bottom of the wind-chest A, to a lever, C, extending the entire length of the wind-chest connecting with the organ valves B, whereby the latter may be operated to throw the organ into contact with the piano or to throw it out of contact therewith. This is accomplished by raising the pedal E in its slot in the front of the case F, which action causes the lever C to drop and carry the organ valves B and their pitman pins away from the keys K. The organ is then thrown off, and during the operation of dropping the organ valves, and just before they are quite open, the rod connected to the pedal E drops the large valve D, and permits the wind in the wind-chest to escape through the opening thus made, instead of passing through the reeds. A pair of bellows are located at each end of the case F, and communicate with the wind-chest A. The construction of the bellows is said to give double the power with the same labor required to operate the ordinary organ bellows. In the piano portion of this instrument a strip is secured to the front of the piano-action; slides are secured by buttons to this strip. Strips divide the piano action into two equal parts. The slides are operated by stops to throw either half of the piano action on or off at the will of the performer. The organ being operated by the ordinary stops to throw on or off, the whole of both or portions of both instruments may be used at one time when both instruments are on.

Referring again to the piano alone, a small pedal, E', is placed on that side of the organ pedal opposite to the pedal E. This pedal is connected by a rod, I, extending up through the wind-chest to a hinged strip, H, extending the entire length of the portion J of the case of the instrument. K designates the keys, and O O the key-frame, the piano-action posts G' have loose pins G' sliding in their lower ends. In order to throw the piano into action, the small pedal is moved from its notch, and raised in its slot, which action depresses the inner end of the pedal, lowers the hinged strip, and permits the piano-action post to rest on the key.

In Fig. 1 the piano is shown in action, and the organ off. In Fig. 2 the piano is off and the organ on.

There is now in process of erection at Racine, Wis., an elegant new opera house, which will cost when completed something over \$60,000. It has a seating capacity of 1,500. The interior decoration will be elegant, and of the latest design. The heating will be entirely by steam. There are twenty-two furnished rooms for the use of the profession, also a restaurant. Taking it all in all, it is as complete in all its appointments as money can make it.

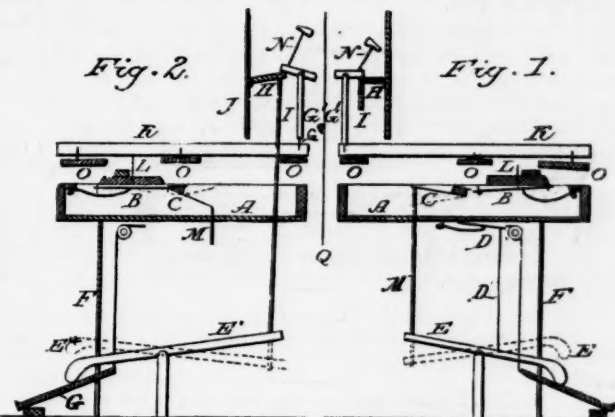
On Prevention of Fires in Theatres.

By C. JOHN HEXAMER.

[Continued.]

BUT plugs should not be solely relied upon for protection in theatres, from the fact that their usefulness depends entirely upon the courage of the employees. It is too much to ask a man to stand and fight fire when he knows that there is a tinder-box between himself and safety, and that at any moment a drifting spark may cut off his only chance of escape. Sometimes such heroes do exist, who pay for their bravery with their lives, but these are only warning examples to others not to risk their own in similar efforts.

In this case we must again take our resort to automatic means, and for this purpose automatic sprinklers, which have been in use in mills for some time, would be of great value.



COMBINED ORGAN AND UPRIGHT PIANO.

As a plentiful supply of water is not always at hand, and as steam-pumps frequently get out of order, large reservoirs should be placed on top of theatres. These should be placed on top of the auditorium and not in the rigging-loft. The stage, as the most inflammable part, being generally ignited first, would (if the reservoirs were placed on it) deprive the remainder of the building of water.

In order to keep the water in these tanks from freezing, the exhaust steam pipe of the engine should be made to pass through it; or, as this is not always convenient, it should be mixed with salt (salt water having a lower freezing-point than pure water). The addition of salt would also have the wholesome effect of preventing the formation of algae (the green slime found on ponds and other still water), which are obnoxious by their smell and by the tendency they have of closing the pipes.

Every theatre should have a fire brigade consisting of at least five men; these should be present at all performances, and should be perfectly familiar with the theatre and all its fire appliances.

At Karlsruhe (the seat of the famous polytechnic school) the authorities, after the great fire of the "Hoftheatre," organized a fire patrol of students. These are stationed all over the theatre, know all appliances, and, as a corps of gentlemen, must be much superior to ignorant men, both in case of fire and in quieting a panic.

Watchmen should be constantly on the premises, and, to control them, watch-clocks should be fixed in different parts of the building.

Automatic fire-alarms, placed in various parts of the stage, would be of great use, as the fire department is generally notified too late.

We now arrive at the most important question: The safety of audiences.

From the numerous accounts of theatre fires which the author has collected he finds that loss of life is caused by (1), suffocation by smoke; and (2), the crushing and trampling of the panic-stricken masses.

Experience shows that death is mostly caused by suffocation, and that the burning of bodies is a subsequent occurrence, taking place after life has already become extinct. This was again clearly illustrated by the late Vienna fire, as will be seen from the following account of a civil engineer, given at the time, in several Vienna papers:

"This gentleman, with his wife, was sitting in the second gallery, and, fortunately for himself, was one of the first to discover the fire; they quickly got up and walked out, while the majority of the audience had no idea of the occurrence. The lights were burning until they reached the last steps of the second story, when all lights were suddenly extinguished. While they were still in doubt in what direction to go, they were carried, by a sudden rush, to the right, and found themselves in front of a glass door. This door was broken open, when they saw that they were, with some twenty-five other persons, on the balcony fronting on the 'Hessgasse' (Hess street). 'The gentleman, seeing his wife safe, returned to the corridor and loudly shouted, 'This way for safety!' He received no answer. He then went further, until checked by the smoke, but already, at this short distance, saw several corpses. Thereupon he went back to the balcony and saved himself by jumping on the cloths in the street."

He concludes from this that after this short time, already, every one in that gallery was suffocated. Although we cannot tell how long it took to suffocate all these people, we can safely state that they were suffocated and not burned to death, the bodies having been burnt later.

We must therefore get rid of the smoke in the quickest and best manner possible. This question has been solved by the ingenious device of Hofman, which acts in conjunction with his automatic drop curtain, and by Louis Sues, of Chicago.

The intense smoke in the auditorium during a fire on the stage is caused by a draft of hot air from all parts of the house toward the open door and ventilator.

The latter is usually situated above the main chandelier in the centre of the auditorium ceiling. This draft may frequently be noticed by the sail-like outward bulging of curtains.

We must, therefore, form a counter draft which, in case of fire, would be strong enough to overcome the combined action of the doors and ventilator.

This could best be accomplished by a chimney or flue on the top of the stage which would take off all smoke and cinders. Or, as before stated, making a perfect shaving vault of the stage.

We will now describe the different solutions advanced for this problem, beginning with the simplest.

A good idea was suggested a short time ago by one of the inspecting chiefs of the New York fire department. It was to make the roof over the stage a vast skylight, the glass of which could be broken in case of fire, and a draft thus created which would carry the flames upward and prevent them spreading to the auditorium.

Next in order comes Mr. Sues' smoke flue, the description of which I quote from his patent specification.

"Theatres frequently take fire, and in almost all cases the fire originates in that portion of the building devoted to the stage and scenery. There is usually a draft from the stage to the auditorium, especially when the doors are opened and the flames and smoke pass rapidly from the stage to the audience-room.

"The object of my inventions is to construct theatres so that this difficulty will be obviated to a great extent, and it consists in a large outlet in the roof over the stage for the passage of smoke in case of fire, so that a current of air will be induced from the auditorium to the stage instead of from the stage to the auditorium, and combining with such outlet a ceiling over the stage portion of the building which will for a considerable time resist the action of fire, thus giving the audience time to escape."

By this plan the ceiling over the stage is made practically fire-proof, either by making it wholly of metal or by the use of

metal joists with wire or wire-cloth for lathing, and usual plastering, or in other suitable manner. A large passage made of fire-proof material passes through the roof. Its lower end is properly secured in the ceiling, and is open, except when closed by a valve. A chain, by means of which the valve can be opened, is employed, and a weight holds the valve in position when closed.

The operation is as follows: If a fire breaks out upon the stage the valve is to be immediately opened. The ascending heat and smoke will rise to the ceiling and escape through the fire-proof passage, thereby producing a current from the auditorium to the stage, instead of the reverse, thus keeping the smoke and flame from the audience-room while the audience is escaping. In cases where a fire-proof drop-curtain is used suitable openings may be somewhere provided to admit air to the stage. In theatres of the usual size the fire-proof or draft flue passage should be about six feet in diameter. It may be carried some distance above the roof, which will increase the draft. Two or more of these passages may be used. The opening at the top of the passage may be protected from storms by caps. This is an excellent device, the only objection to it is that it is not automatic, its usefulness, in case of fire, being therefore dependent on the coolness of the men having it in charge.

[To be Continued.]

The Artistic World.

AT HOME.

- Signor Perugini is now in the city.
- Signor Brignoli is the chief tenor of the Fanny Kellogg & Brignoli Musical Combination.
- Emma Juch, it is said, will not form one of Colonel Mapleson's troupe during the coming season.
- The American tenor, W. S. Rising, has been singing with much success at the Royal Comedy Theatre, London.
- Sarah Van Huyck's singing at the Metropolitan Alcazar has been highly praised. In several songs she met with a deserved success.
- Theresa Carreno is now playing the piano in Canada. She is a pleasing performer and becomes a favorite after one or two hearings.
- Emma Thursby will be heard next month several times by New York concert-goers. Of course, she has lost none of her former voice.
- A pianist, named Victor B. Heiner, living in Brooklyn, intends to give some piano recitals in that city and New York during the forthcoming musical season.
- In December, a Miss Creese will make her first appearance in comic opera. Reports speak very well of her musical ability, but report is a general deceiver.
- Herr Schreiner, the director of the music at Long Beach during the past year or two, has sailed for Europe, and will conduct some concerts in Berlin next month.
- A well-known journalist, J. G. Gilbert, seems to have made a successful debut at Lima, Ohio. He is a basso and sang with the Emma Abbott Opera Company.
- The operatic contralto, Mme. Scalchi, has been engaged by Colonel Mapleson for his winter's season of opera in this country. Her reputation as a vocalist is first-class.
- Paolina Rossini will again appear in opera in this city during the coming season. She is a vocalist of talent and refinement, and always pleases, if she does not astonish.
- Helen Dineon will probably take several of the principal soprano rôles in the operas to be produced in this city by D'Oyly Carte. Her ability has been of an average order.
- Next Sunday Théon will appear in concert for the first time at the new Casino. She will render several of the popular French "chansonnettes" that helped to make her famous in Paris.
- E. Connell, the basso, has signed an agreement with Max Strakosch, to appear in this impresario's English Opera Company. He had a success when singing at the Bijou Opera House.
- Capoul, the lady-killer and passé tenor, will again be heard in this city next month. He may come to be gazed upon by susceptible young ladies, but not to be heard by those who have any taste for music.
- Mlle. Aimée's engagement with Maurice Grau is off, and he has therefore cancelled all his dates on which she was to appear, the old favorite having concluded not to visit for the present the country in which she was at one time so successful.

ABROAD.

- Lucy Bloch has made her debut in the opera, "Bonne Aventure," recently produced at the Opéra Comique.
- At Milan, a professor of music, Federico Ventura, fifty years old, has become mad because of serious misfortunes.
- L. Goudesone is the director chosen to be at the head of the orchestra of the Palais Théâtre, recently restored and reopened.
- It is reported that Josef Joachim, the renowned violinist, has been appointed Capellmeister of the Royal Academy of Arts, Berlin.
- Emilie Gauthier, prix d'excellence of the Dijon Conservatory, recently appeared at a concert given in that city, and

charmed all who heard her. She has a pure and harmonious voice, coupled with graceful manner.

—The tenor Tamberlik was recently sojourning at the baths of Trouville. He will continue his artistic triumphs in the coming season.

—M. Villaret recently made a great hit at the Paris Opéra in Halevy's opera, "The Jewess." His voice is superb and his acting remarkable.

—Signorina Passaglia's rendering of the rôle of *Amneris*, in Verdi's "Aida," at the Toselli Theatre, Cuneo, is said to have been a rare exhibition of artistic skill.

—Verdi, Ponchelli, Boito, and Marchetti have been nominated members of the Musical-Dramatic Commission just now instituted by the Minister of Public Instruction.

—Constantin Landes, of the firm of F. E. C. Leuckart, has had a gold medal presented to him by the Grand Duke of Mecklenburg-Schwerin for his artistic merit and general musical knowledge.

—E. J. Hopkins, the eminent London organist, has had the degree of Doctor of Music bestowed upon him by the Archbishop of Canterbury. Of course, the degree is an honorary one and entirely deserved.

—Adelina Patti gave a grand morning concert at the Albert Hall, Swansea, on Thursday, September 14, for the benefit of the hospital of that town. Mme. Patti took the arrangement of the programme in hand herself.

—A tenor discovered at Bordeaux by the well-known impresario, M. Thivet, has been engaged by M. Carvalho. He is said to have a fine voice, and to only need training and coaching well to obtain success. His name is Lescoutras.

—M. Santley, the eminent English baritone vocalist, recently sang at a concert given in Baveno, Italy. Other artists who appeared at the same matinée musicale were Mr. Maas, Charles Lyall, and Mrs. Lyall, the latter handling the piano-forte with great skill.

—The Prefect of the Seine has, it is said, in the name of the Municipal Council, presented Jules Cohen with a large gold medal, in recognition of the manner in which he organized and directed the recent musical festival at the Paris Hôtel de Ville.

—The tenor-baritone, Lhérie, after having broken two contracts, has been engaged by Ferdinand Strakosch, who will make him sing in "Don Juan" and "Hamlet" at Barcelona and other Spanish cities, in company with the prima donna Donadio, Jenny Howe, Sarah Bonheur, and the tenor Aramburo.

Operatic, Choral, Orchestral, &c.

HOME.

Cincinnati is to have another operatic festival during the coming season.

The Strakosch English Opera Company will begin its season on October 2 at the Grand Opera House. The repertoire promised is an average one.

W. C. E. Seebrech will give this winter, in Chicago, a series of chamber concerts. Mr. Mickler, from Vienna, will play the violoncello, and Edouard Heimendahl first violin.

Mr. Solomon's new comic opera, "The Vicar of Bray," will be produced at the Fifth Avenue Theatre on next Saturday evening, the 23d. The work has had some success in London.

The Oratorio Society of Baltimore, under the conductorship of Fritz Finke, will shortly commence its rehearsals for the forthcoming season. It proposes to do better work this season than ever.

The Boston Symphony Concerts, under the direction of Georg Henschel, will soon commence. It is only the second season, and yet there have been all sorts of bickerings attending their carrying out.

On October 16 will be represented at the New Casino by the Bijou Theatre Company, Strauss' opera, "The Queen's Lace Handkerchief." Much is expected from its production. Ernest Catenhausen will be the conductor.

Next Saturday the New Casino will be opened. Mme. Théon will then appear in Offenbach's opera, "La Jolie Parfumeuse," taking the rôle of *Rose Michon*, which was originally written for her by the gay composer.

Mapleson has already secured some \$50,000 toward the expenses of the forthcoming season. Patti will get the lion's share. As a financial success the season may be good, but as yet the artistic success seems to be somewhat doubtful. If old operas are to be continually given, even with Patti in the chief rôles, the fashionable public may be pleased and satisfied, but nothing in a high musical sense will have been accomplished.

Extensive preparations are in progress for the twenty-fifth annual festival of the Worcester County Musical Association, to be held in Mechanics' Hall, Worcester, Mass., commencing on the 25th and closing on the 29th inst. The principal vocalists will be Anna Bishop, Aline Osgood, Clara Louise Kellogg, Henrietta Beebe, Hattie Louise Simms, Mrs. Henschel, Mrs. Whitney and Nettie Van Buren, sopranos; Emily Wi-

nant, Antonia Henne, Mary H. How and Addie L. Chickering, contraltos; Signor Brignoli, Jules Jordan, C. R. Adams, J. C. Bartlett and Theodore Toedt, tenors; Myron W. Whitney, Franz Remmert, Georg Henschel, D. M. Babcock, Edward J. O'Mahoney and F. W. Ley, basses. Among the instrumental soloists engaged are Edouard Remenyi and B. Listemann, violinists; Wulf Fries, violoncellist, and Frederick Archer, organist. There will be a large orchestra and the chorus of the association, numbering 500 voices. The Schubert Club of male singers will take part in some of the concerts. The festival will be conducted by Carl Zerrahn. Hector Berlioz's "Damnation de Faust" will be given at the fourth concert on Wednesday evening, the 27th inst., and the festival will close with a performance of Handel's "Messiah" on the following Friday evening.

The fourth regular season of comic opera in America, under the direction of D'Oyly Carte, will begin on Tuesday, September 26, at the Standard Theatre, with the production of "Les Manteaux Noirs," a new comic opera written by Harry Poulton and W. Park, the music by Bucalossi, which was produced at the Avenue Theatre in London on the 3d of June last, and is still running at that house. The cast will include W. T. Carleton, J. H. Ryley, Arthur Wilkinson, Selina Dolaro and Robert Mansfield, Fannie Edwards, Joan Rivers, Billie Barlow, and Mina Rowley, who have recently arrived from England. The company will also include ten ladies selected from Mr. Carte's English companies, who will fill the minor parts. The full Standard chorus will still continue with the company. The *ensemble* will number upward of eighty people. The stage management and direction will continue under the charge of Charles Harris. The costumes have been made in London. The scenery, painted by Mazzanovich, Thomson and Goatcher, is from the models of the original scenery used at the Avenue Theatre. The orchestra, which will number twenty-four pieces, will be under the direction of Alfred Collier. Gilbert and Sullivan's new opera will probably follow "Manteaux Noirs." The death of Mr. Sullivan's mother has somewhat delayed the completion of this opera, but it will be ready by the first or the middle of December. A new opera, "Rip Van Winkle," the libretto by Farnie and the music by Planquette, is also intended for production this season.

FOREIGN.

A new theatre has just been opened in Seno.

The Brussels Conservatory opened on the 4th of September.

Rubinstein's "Demon" has, according to report, had a good success at Cologne.

The Crystal Palace directors have not yet chosen a new manager, though they have received nearly a thousand applications.

André Méris is finishing the score of a comic opera in three acts, "Le Chevalier d'Eon," which is to be represented in Brussels.

At the Paris Opéra House was recently given the 467th performance of Halevy's "Juive," and the 358th of Gounod's "Faust."

Saint-Saëns has handed into Vaucorbeil the complete orchestral score of his *Henri VIII*. Copyists are now busily engaged copying the parts.

At Monaco, during the Exposition held there this month, a theatre there will be lighted by electricity, four hundred Edison lamps being used for that purpose.

M. Massenet's recent concert at the Brussels Waux-Hall was a brilliant success. His "Scènes de féerie," a charming composition for orchestra, met with a very favorable reception.

The question of the Opéra Populaire remains undecided, the Municipal Council having separated without having decided anything definite with regard to the subvention of 300,000 francs.

"Le Prisonnier du Caucase," a new opera, is to be performed for the first time in St. Petersburg in November next. The composer, César Cui, is said to be an able musician and a well-known critic.

The Globe Theatre, London, reopened on the first Saturday in September, when "The Vicar of Bray" was repeated. Sydney Grundy, who is responsible for the libretto, reconstructed and partly re-wrote the second act.

The musical congress which was to have been held in Bologna next year will not be held until 1884, in order that it may coincide with the centenary of the illustrious Padre Martini, which it is wished to celebrate at the same time.

The preliminary programme of the Bristol Triennial Festival, the last in order of the provincial music festivals of the year, has been arranged. The days fixed are October 17, 18, 19 and 20, and his Royal Highness the Duke of Edinburgh has accepted the presidency. The principals engaged are: sopranos, Mme. Albani and Anna Williams; contraltos, Mmes. Patey and Trebelli; tenors, E. Lloyd, Mr. Maas and Mr. Kearton; basses, Mr. Santley, Mr. Hinton and Montagu Worlock. The leading oratorios, &c., are Mendelssohn's "Elijah," Handel's

"Messiah," Gounod's "Redemption" (written for the Birmingham Festival), Rossini's "Mosé in Egitto," Beethoven's Mass in D, Haydn's "Spring," and Mackenzie's new cantata, "Jason and Medea."

The Cercle Royal Weber Society of Saint-Josseten-Noode, under the direction of Joseph Duysburgh, gained the first prize in the recent choral competition at Roubaix, the second prize being awarded to the Réunion Lyrique of Malines.

Sock and Buskin.

...John Waessner, Corpus Christi, Texas, handles largely the Standard organ.

...Mr. Jackson, of Jackson & McGee, London, Ky., will shortly visit this city.

...Mankind will continue at Daly's Theatre until the date fixed for the production of the "The Squire."

...Chas. E. Emmett's Combination is booked to appear in Carver's Opera House, Sharon, Pa., on October 7.

...Barton Hill has been engaged to support Ada Dyas as leading man throughout her starring tour this season.

...It is reported that R. T. Compton, Cohocton, Ohio, has been compelled to ask a renewal for some of his notes.

...L. M. Hall, Napoleon, Ohio, has secured a large trade during the last year. Mr. Hall is an excellent salesman.

...E. Lamb and J. W. Shannon produced "Money Bags" on Monday evening at the Grand Opera House, Brooklyn.

...On Saturday evening Mlle. Rhéa produced her own version of "Dianne de Lys" to a large house in Erie, Pa.

...Hugo Buerger's new four-act comedy, "Der Tourfix," was performed for the first time at the Germania Theatre on Monday evening.

...Robson and Crane open their season on October 2 at the Brooklyn Park Theatre, when they will give Boucicault's play, "Forbidden Fruit."

...Minnie Palmer appeared as Lina in William Gill's revised comedy, "My Sweetheart," at Haverly's Fourteenth Street Theatre, on Monday evening. Hague's European Minstrels next week.

...It is understood that during Mr. Boucicault's coming engagement at the Boston Museum he will repeat his lecture on the "Art of Acting," which he recently delivered at the Lyceum Theatre, London.

...Herr Barnay, the German tragedian, is under contract to Carl Herrmann to appear at the Thalia Theatre early in January, and at the close of his engagement there to make a professional tour of the United States.

...J. S. Clarke, the comedian, is on a flying visit to this country. He returns to London shortly to reopen the reconstructed Strand Theatre, where in addition to appearing in a round of his somewhat ancient impersonations, he will for the first time appear as *Dromio of Syracuse*.

...Joseph Jefferson's engagement at the Union Square Theatre began on Monday evening, when he will repeat his famous impersonation of *Bob Acres* in "The Rivals." The cast includes Mrs. John Drew, Rose Wood, Frederick Robinson, B. T. Ringgold, Charles Waverly and Thomas Jefferson.

...The San Francisco Minstrels presented on Monday evening "De Lights of New York," a new burlesque in three scenes, one of which shows the Sixth Avenue Elevated and surface railroads, with cars on both, as they appear at Thirty-third street. The last scene is a representation of the animals and other curiosities of Bunnell's Museum,

wherein they are shown as breaking loose and going for the audience. The theatre is nightly crowded.

...The Union Square Company closed its most successful six week's engagement at Haverly's California Theatre, San Francisco, Saturday evening.

...Ellmenreich, who was here at the Germania last season, leaves London on October 7 for San Francisco, where she begins her American season.

...Arrangements have been completed for Lawrence Barrett's London engagement. He will open as *Richieu*, at the Dru y Lane Theatre, next spring.

...Planquette's "Rip Van Winkle," which is to be done at the Standard Theatre, has not yet been given in London, but is in rehearsal at the Comedy.

...This will be the last week of "The Daughter of the Nile" at the Standard Theatre. On Tuesday next it will be replaced by D'Oyly Carte's Opera Company.

...James O'Neill in Dazey's "American King," gained a gratifying success artistically in Worcester, Mass., September 15. The house was fair; Carrie Swain, September 16, in "Cad the Tom-boy" had a small audience.

...At the Kalamazoo Opera House, Dr. F. H. Chase, manager, September 9, Louis F. Baum's "Maid of Arran," to good house; September 11, the "Meteors," Niles and Evans, Bryant and Hoey; September 20, Tony Denier's Humpty Dumpty; Cole's Circus, September 15, to good crowd.

...John L. Sullivan Variety Combination appeared at the Academy of Music, Scranton, Pa., September 12, to a \$600 house; Ada Gray in "East Lynne," September 20; Gen. Tom Thumb Combination, September 21, 22 and 23; Mlle. Rhéa, September 26; Joe Murphy in "Kerry Gow," September 28.

...W. J. Florence has just received a new four-act comedy from Messrs. Jessup and Gill, which he intends to produce at the Park Theatre in December. Mr. and Mrs. Florence commence their regular season at the Grand Opera House next month, and will revive "No Thoroughfare," "The Ticket-of-Leave Man" and Falconer's "Eileen Oge," with new scenery and appointments.

...Agnes Booth, Thomas Whiffen, and Leslie Allen will resume their original parts in "Esmeralda," at the Madison Square Theatre, on Monday evening. Viola Allen will take the place of Miss Russell as *Esmeralda* and Wiley Presbrey will play *Jack*, the artist. Miss Russell and Mr. Owens, with the traveling "Esmeralda" company, will to-morrow evening open the new Redmund Opera House, at Grand Rapids.

...Alice Dunning and William Horace Lingard are playing at the Windsor Theatre this week, the repertoire being "Divorçons" and "Sketches." Monday and Tuesday, "Pink Dominoes" and "Sketches." Wednesdays and Thursdays, "Tutor." Matinée, Wednesday. "Camille" Friday evening and Saturday matinée; "Divorçons" Saturday evening. Minnie Palmer, in "My Sweetheart," will be on the boards at this theatre all of next week.

...Augustin Daly's plans for his regular season appear to be laid out. "The Squire" will probably be produced toward the end of October. It will be succeeded at later dates by a celebrated Parisian play, "Serge Panine," by a new comedy from the German of von Moser, and by an American play. It is also thought that a novel series of revivals will be offered. The plays which Mr. Daly hopes to revive are never seen upon our stage at this time. They are Shakespeare's "All's Well that Ends Well," Beaumont and Fletcher's "Rule a Wife and

Have a Wife," and Colley Cibber's "She Would and She Would Not."

...G. L. Stout's dramatic spectacle, "The Blackbird," still remains the amusement of the orchestra circle and the delight of the gallery at the Theatre Comique.

...Anthony and Ellis Company No. 2 played "Uncle Tom's Cabin" at Sharon, Pa., to a well-filled house, on September 13. It went from there to Youngstown, Ohio.

...W. F. Graves, Castile, N. Y., has been in the organ and piano business for thirty years and has accumulated a fortune during that time. His leading piano is the Weber, and his favorite organ the Clough & Warren.

...C. B. Bishop played in Lynchburg, Va., on September 12, to a crowded house. His new play, "Strictly Business," making an immense hit. Barlow, Wilson & Co.'s Mammoth Minstrels on 14th to "Standing room only." "Hazel Kirke" and "Esmeralda," by Madison Square Company, on 18th and 19th.

...Ranch 10, introducing the American actor, Harry Meredith, in the rôle of the twin brothers, was given at Allentown, Pa., on Tuesday evening, September 7 in the Academy of Music, under the management of G. C. Ashbach. Sol Sam's Modern Minstrels were at the same place on Saturday evening, September 16, playing to a very light house.

...The La Fayette, (Ind.), Grand Opera House was opened on September 6 for the season of 1882-83. During the summer months the house has been newly decorated, and the scenery repainted and improved generally, a new curtain being also supplied. The season opened with Minnie Mader and company in "Fogg's Ferry," on September 6 and 7, and in "Wild Wave" on the 8th. Business was very good during the entire engagement. The next attraction was that of J. W. McGrath (better known as Mack, of Sheridan & Mack) in *Robert Griffin*, Morris' comedy, entitled "The Irish-American," on September 13 and 14. Before the close of the month are also promised Gus Williams, in "One of the Finest," "Sam'l of Posen," "Taken from Life," and probably one or two others.

...The dramatic season at St. Joseph, Mo., opened on August 30, and the many improvements made in the interior of the opera house showed forth with marked effect. Besides a general renewing, regilding, &c., a new drop has been painted by St. Louis artists. The design is a Venetian landscape. The drapery about the picture, in folds of purple, canary, and crimson, is very graceful and realistic. The Hanlon Brothers held the opening, and also the following night. They were received by large and very appreciative audiences. September 4, 5, 6 and 7, Willie Edouin's Company filled the programme. After the first night the attendance was large; it being fair week, the city was full of strangers. John Dillon played "State's Attorney" on September 8 and 9, and was well received. Forepaugh's show exhibited on September 10. He carries an immense troupe this year. Batcheller and Doris's show was at St. Joseph, August 30.

The Liverpool Philharmonic Society has resumed its works. The dates of the concerts are as follows: October 10 and 24, November 7 and 21, December 7 and 19, January 9 and 23, February 6 and 27, March 20, and April 30. Among the works to be given during the season are Haydn's "Seasons," Handel's "Judas," &c. The artists include Mme. Albani, Clara Samuel, Mary Davies, Mme. Trebelli, Mme. Patey; Messrs. Maas, Lloyd, Boyle, Santley, and Ludwig; Norman-Néruda, Herr Joachim, and Signor Piatti.

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Difficulties of the Sheet Music Trade.

MUSIC publishers as well as music dealers are suffering from the same abuse that has so materially affected the book trade, viz., the competition caused by cheap reprints. Publishers who pay composers a royalty on their works or buy them outright, running the risk of their success or failure, cannot, of course, sell such works at so low a price as "printers" (they can scarcely be called publishers) are able to do, since the latter's editions only cost them the outlay for paper and printing, all risk being avoided from the fact that only those pieces are reprinted that have already achieved popularity. As pieces of music can be gotten up far easier and cheaper than books, the number of reprinters in the music line is rapidly increasing, and each one is trying to undersell the other by giving larger and larger discounts. While the bottom of discounts has really been reached, the competition has begun at the other end of the line by a reduction of the retail prices. Pieces that formerly sold at fifty cents were first reduced to twenty cents, then to ten cents, and now the bottom figure seems to have been reached in the now flourishing five-cent editions.

The Congress that framed the copyright law (according to which only works by composers and authors residing in the United States, or by American citizens, are entitled to a copyright) desired to protect home talent, although, at the same time, wishing to also have cheap books and music for the people. But the trouble now is that the cheap music in the market has almost destroyed the demand for the productions of home talent, and, per consequence, there will soon be very little left to protect. Congress, a body that has of late continually displayed a desire to do the best for every kind of home industry, by granting it all necessary protection, should not leave (as it seems to have done up to the present time) our authors, composers and publishers out in the cold.

An international copyright, under proper restrictions as to place of publication, would be one means of restoring the market for home talent, and would enable it to enter into honorable competition with foreign composers, many of whom, if there was a brisk market for their works here, would feel like coming to this country and making their abode with us, undoubtedly to the great gain of artistic life here.

Some time ago the members of the Music Publishers' Association (who own most of valuable copyright works) agreed to the following remarkable course of action: That they should be at liberty to sell in their own retail stores their copyright publications at a discount of 50 per cent. to the profession; but that their colleagues in the trade (with a few exceptions arbitrarily selected) should not receive a larger discount than 50 per cent., plus 10 per cent., on the same copyright works, although they themselves were selling them at 50 per cent.

The very trade that should be considered by all publishers as the only proper and legitimate channel for the introduction and distribution of their copyright issues (i. e., the general music dealers all over the country, who are already sorely pushed by new local competitors selling reprints at half price to the general public), found itself thus suddenly confronted with a competition from the publishers themselves. Receiving only 50 per cent., plus 10 per cent., as dealers, and having to pay postage and express charges also, they, of course, could not afford to sell their stock at half price, and thus teachers naturally began to order their music direct from the publishers.

In justice to the publishers it may, however, be frankly stated here that they have more than once been forced into questionable combinations, from the fact that there is probably no line of goods that the majority of dealers handle or know so little about as sheet-music publications. These dealers not perceiving the merit of a musical composition, when it is something more than a simple tune, do not (with very few exceptions) venture to buy new publications, and such works, if sent them on consignment, are rarely kept or pushed—a fact in the highest degree discouraging to every enterprising publisher. While constantly demanding larger discounts on publications (toward introducing which most dealers have done little or nothing), they have, nevertheless, almost always taken advantage of concessions made them for the purpose of underselling their local competitors.

Such, at present, is the unpleasant state of the sheet music trade; and the question that needs a solution is, "What would be a fair and practical remedy for this state of affairs, inasmuch as an international copyright law is very problematical, even for some time to come?" It would appear that two things are absolutely necessary. First, a large reduction in all of the retail prices of such reprints as are now sold to the general public at half price, in order to abolish this unreasonable discount; and secondly, after this has been done, the establishment of a uniform discount between publishers and dealers on all sheet music published, and by both to the profession.

The Music Publishers' Association, which has taken upon itself the responsibility and task of regulating the music trade, should, however, bear in mind that music publishers in this country need most in every town and city capable music dealers, who are not only business men, but have some musical talent besides. Whenever and wherever such establish themselves, they should receive every encouragement from all publishers in the shape of a uniform and fair discount, beside being assured of and guaranteed a proper protection.

There should never be any arbitrary exception made in the interest of any publishing house, and these dealers should certainly not suffer from any combination formed by the publishers, such combination always leading to one result, viz., the concentration of the professional trade to stores owned or controlled by these publishers.

If publishers agree to sell their copyright issues at 50 per cent. off to the profession without making any exception whatsoever, then they should also agree upon a uniform discount to every dealer, also without exception, so long as he is considered a dealer at all. This discount should be 50 per cent., plus 25 per cent., with a limit of an additional 20 per cent. for orders of five or more copies of one and the same piece. The ruinous tendency exhibited by dealers of abusing concessions of larger discounts for the purpose of underselling, does not make it desirable in the music line to recognize the right to large discounts as a consideration for ordering large quantities of music. It would appear that the only justifiable exceptions from the rate of discounts suggested would be in case a dealer decided to transact his entire business with and through one publishing house alone, instead of ordering the various copyrights from the different publishers owning them. In such case he should be granted by the publishing house chosen no higher rate of discount on its own copyrights than on the others. This rate might be one-half and 10 per cent., or more, according to the extent of his year's orders. If publishers would agree, whenever they grant a discount of one-half and 25 per cent. off on their own publications to a dealer, not to allow more than one-half off on other publications, the "jobbing" music houses would in this way receive all of the protection that they are entitled to.

Incapable and dilatory dealers under such business regulations could hardly help being rooted out of the music trade, as quickly, it may be said, as they are rooted out of any other business. The number of capable and trustworthy dealers, however, is already rapidly increasing, because of the gradual improvement of musical taste. The sooner, therefore, our leading publishers perceive this state of affairs, the better will it be for all who depend upon a well organized music trade.

It is hardly likely that the reduction in the retail prices of reprints would materially affect the sale of copyright publications at their present prices. If it did, then the cheap editions of Novello, Boosey, Peters', Litolf, Steingraebner, &c., would be sufficient cause to prevent English and German publishers from issuing new works at high prices; but the number of such works is, as is generally known, rather increasing than decreasing. It might, however, have the wholesome effect of forcing American publishers to issue in the future only copyright works of sterling merit, and in such a style as to command the higher price demanded for them. It is to be hoped that every music publisher will award these suggestions a fair if not earnest consideration.

Correspondence relating to this subject will be acceptable, and find a place in future issues of THE COURIER.

Briefs and Semi-Briefs.

....Graham & Scanlon's Boston Miniature Ideal Opera Company will give "Patience" at the Lyceum Theatre, Philadelphia, until further notice.

....W. H. Stanley is engaged as tenor soloist for the Penobscott County Musical Convention to be held at Bangor, Me., September 25 to 29, inclusive.

....Wagner said that "Parsifal" should only be performed in Baireuth, but report says that it is to be produced next month at the Munich Court Theatre.

....Mr. Abbey has arranged to give three "Christine Nilsson" concerts at Steinway Hall, which will take place on the evenings of November 28 and 30 and December 2.

....At the concert at Koster & Bial's on last Sunday evening, Mlle. Vanoni sang "Le Chanson du Colonel," from "La Femme à Papa," "Bonjour" and "Pretty as a Picture."

....Miss Beecher, a young singer of this city, has been engaged by Max Strakosch to impersonate the rôle of Lucia in the English opera season at the Grand Opera House, beginning October 2.

....Several members of Maurice Grau's French Opera Company appeared at last Sunday's concert at the Metropolitan Alcazar, which was given for the benefit of the French Benevolent Society.

....Signor Perugini, who has lately returned to New York, is to make his appearance in the rôle *Cervantes*, in Strauss' opera, "The Queen's Lace Handkerchief," on October 16, at the new Casino; Herr Catenhausen conductor.

....Miss Barlow, who made a pleasing impression in the "Pirates of Penzance," has returned to this country and will make her appearance in the rôle of *Gomez* in the performance of "Les Manteaux Noirs," at the Standard Theatre.

....Henrietta Beebe has already made engagements for the Worcester and Rochester festivals and the Boston Symphony Society concerts, and her managers promise that she will be heard in this city, where she is appreciated as an excellent artiste.

....Rafael Joseffy will remain in New York for another year. In May he will likely go to London. During the coming season Mr. Joseffy proposes to arrange four grand concerts, with orchestra to take place in Steinway Hall, in which he will perform a number of works not heard before in this city. Mr. Joseffy has sent out subscription lists to his friends, asking for their kind co-operation. The price for the best seats

in the hall (main floor) for the series of four concerts is \$5, afterward \$4, \$3 and \$2.

...."The Merry War" was given at the Brooklyn Park Theatre on last Monday evening by the Norcross Opera Company.

....Alice Oates Opera Company gave the opera, "Princess of Trebizonde," at Scranton, Pa., on September 14. The singing of the "Bird Song" was given only as Alice Oates can sing it. The costumes were very beautiful and becoming, and the company was far above the average.

....Hess' English Opera Company in "Fra Diavolo" was greeted with a fair-sized audience at Scranton, Pa., on Monday, September 11, and gave general satisfaction. The leading characters presented their parts with credit and were well supported. A feature of the company is its splendid chorus.

...."Patience" will be continued at the Bijou Opera House until further notice. "The Sorcerer" is in active preparation, and will shortly be given, with Lilian Russell, Laura Joyce, Lily Post, Mme. de Ruyther, John Howson, Digby Bell, J. S. Greensfelder, C. J. Campbell, and George A. Schiller.

....The regular season at Koster & Bial's Concert Hall opened on Tuesday night. The "Edelweiss" Tyrolean Warblers and Mona Nemsthy, a Hungarian singer, who have recently arrived from Europe; Mlle. Vanoni in some new chansonsettes, and the orchestra, conducted by Philip Herbert, will be the principal attractions.

....Manager William McConnell, of the "Mascotte" Opera Company, which has been performing in the Brooklyn Theatre during the past week, came upon the stage at half-past eight last Saturday evening and informed an impatient audience that there would be no performance owing to the non-payment of the principal actors. It was subsequently learned that the costumes had been seized by Colonel Haverly in consequence of the failure of the company to pay him \$100 a week for their use, as promised.

....Emma C. Thursby's concert season will begin on October 2 at Chickering Hall. The New York Philharmonic Club, of which Richard Arnold is the first violin, Emily Winant, Maud Morgan, and Signor Ferranti will be Miss Thursby's assistants, and Maurice Strakosch will be the conductor and accompanist. Among Miss Thursby's repertoire will be a song by Mozart never before given in public in New York, a new Norwegian song by Graeck, an arrangement by Mme. Viardot of a piano nocturne in B flat by Chopin, and some Swedish songs unknown to our public. In all Miss Thursby will sing in six languages.

....The concert given at the Metropolitan Alcazar last Sunday evening in aid of the French Benevolent Society was not very successful in its results. There was not a large attendance. Two out of the nine members of Mr. Grau's company, who were announced, did not appear. The others were not very entertaining. The programme, as published, was not followed. Mlle. Betty pleased the audience with a Spanish song, accompanying herself with castanets. The "Gobble Gobble" duet, from "The Mascotte," which she gave with Mr. Huguet, had to be repeated. Anna Morel and Mlle. Bouisson pleased in some chansonsettes. The orchestra, conducted by Mr. Christop, opened each of the three parts of the programme with an overture and closed the concert with Strauss' galop, "Leichtes Blut."

....The reappearance of the great and versatile artiste, Marie Geistering, will take place at the Germania Theatre on October 2, when Suppé's "Fatinitza" will be produced. Mme. Geistering will appear for the first time in the rôle of *Vladimir*, with the following cast: *Julian v. Goltz*, Ferdinand Schuetz, the great tenor's first appearance; *Kautschukoff*, Herr Schulze; *Izzet-Pascha*, Ad. Link; *Lydia*, Misses Sebold and Praga. There will be a large chorus and orchestra, under the conductorship of Ad. Nawak. The opera will be put on the stage, in grand style with new sceneries and costumes, and superb *mise-en-scène*. A change in the repertoire will take place nearly every night; Offenbach's "Pariser Leben" and "Strauss' "Carnival in Rome" will follow the opening opera. After an engagement of four weeks, the company will go on the road, appearing in all of the principal cities in the country. The company is composed of fifty-six persons, and chorus of thirty people, and is considered the best company that has ever appeared on any stage in America.

....The auction sale of seats for the Worcester Musical Festival, to be held there next week, hardly reached last year's figures in the number of tickets sold, although the receipts, owing to the advance in price, are about the same. The premium money, over and above the price of the ticket, however, falls some \$500 below last year's aggregate. Many attribute this to the fact, that while more talent than usual has been engaged and all of a high standard, the committee has not secured a single notable novelty, as nearly every one of the artists have already sung in festivals at Worcester once and sometimes twice before. This leaves, in one sense, more room for the chorus to achieve greater triumphs, perhaps than at any previous festivals, as the choral works to be given—almost without exception—are much more difficult than any that the association has ever attempted. The orchestra, more carefully selected and larger than ever, makes two strong points, against all doubt, that the Quarter Centennial Festival will excel all of its predecessors in promoting the end in view at its origin, viz., to cultivate in central Massachusetts a taste for the highest and grandest type of the art.

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NEW YORK, THURSDAY, SEPTEMBER 21, 1882.

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THE example set for some years by pushing American houses of establishing foreign agencies is at last being imitated by progressive English manufacturers. Australia seems to be a preferred place by the English houses which seem to have waked up to the necessity of doing something to find a foreign market for their surplus instruments. American manufacturers of high standing can well afford to smile at the efforts of London makers to establish agencies in out-of-the-way Australia, while they have had agencies right in the heart of the British metropolis for years past. This is manifestly only another instance of the go-ahead policy of American business houses, and such exhibitions of business pluck never fail to win the admiration of all business men. But our export trade needs yet to be vigorously prosecuted.

LIKE the historic brook, "bogus" pianos still go on for ever. Germany is more than ever troubled with their presence, people termed "garret" makers sending forth a large number of such instruments every year. In England the trouble is deep-seated, every maker of reputation suffering from having instruments offered for sale to the unsuspecting public bearing their names closely imitated, or which are asserted to be nominally made by an individual from such and such a well-known firm. Although a few convictions have been effected from time to time the evil has received, as yet, no real check, and it is not clear to even sagacious minds how the "bogus" business is to be stopped. This country is a heavy sufferer in this respect, and although numerous attempts have been made to wipe out the fraud, which has been so continuously exposed, no real progress tending toward this much desired abolition of "bogus" instruments has been made.

THERE are a number of *soi-disant* composers who write music "by the mile," as it were, but whose productions exhibit only commonplace melodies and crude workmanship generally. These *soi-disant* composers are highly pleased to see their names in print (the larger and oftener the better), but if good judgment prevailed their musical reputation would not suffer as it now does among those capable of judging, as they would not give publicity to so much that is puerile. These composers always make amusing critics, and there is many a hearty laugh at their expense which they not only do not know of, but, if they did, would fail to truly appreciate and apply, because of that coat-of-mail which surrounds and stupefies them—ignorance and conceit. Are such men musicians? Perhaps they may claim to be equally as facile and able as the composer who recently set to work to write music to the entire rescript of the Emperor of Germany, published last January 4, in which he declared his resolution to maintain his sovereign rights in the direction of Prussian politics. So do some foolish indi-

viduals repeatedly declare their resolution to maintain their sovereign rights in the direction of exhibiting their sorry musical education and general misqualifications.

IT is said that only British subjects will be admitted as students in the proposed Royal College of Music, and if the same idea is carried out with regard to the faculty, the institution will be wholly national. Of course, something may be said for and against this exclusiveness in an undertaking of such magnitude, but it is far better that the directors should err on the side of nationality if they err at all. England has been too much under the influence of foreign control with regard to music, and if the proposed Royal College of Music serves to greatly develop and encourage English art and English musicians, it will have its *raison d'être*. No broad and fair-minded Englishman will hesitate to admit how much England is indebted to foreign nations (Germany in particular) for the advanced position as a musical nation it now occupies, but this English musical talent needs far greater opportunity and encouragement than has, as yet, been accorded it.

IN another column of this issue of THE COURIER will be found some important observations on the "Difficulties of the Sheet Music Trade." The various discounts that are given have the effect of exasperating all dealers who wish to do a large and honest business, and who are well enough equipped to enter the fray against ordinary competitors, but who are naturally powerless when they find the large publishing houses partially working against them. The same state of affairs seems to prevail to some extent between pianoforte manufacturers and their agents, for the former are accused of giving heavy discounts to the general purchasing public, and thus in an indirect way undermining the dealers' business prosperity. Something, of course, can be said on both sides on the matter, but the state of piano and music dealers is not happy at the best, and if manufacturers and publishers are going to turn against them, what chance will they have of making a living?

MINOR TOPICS.

THE idea of a programme being chosen by an audience has been recently tried in various places. The latest experiment of this peculiar method of getting up a programme and pleasing the greater part of the audience at the same time is that tried by the manager of the Covent Garden Promenade Concerts. Altogether the selections made were of more than average merit. The value of such a *Plébiscite* is open to question when viewed from a high artistic standpoint. Of course, such experiments are only rarely made; otherwise a high standard of excellence could not be maintained by conscientious conductors. It is scarcely to be denied that a capable and gifted conductor had better be, in the interest of the musical art, more or less of an autocrat. He it is who has to bring new works before the public, and to lead the rising generation of music-lovers so far as he can to love what is highest and best in musical literature.

THE names of well-known singers are utilized on all occasions. They are applied as names for gloves, soap, tomatoes and railway cars. A Western railroad names three of its parlor cars Kellogg, Cary and Abbott. Whether the cars or the singers feel proud we cannot determine, but it is certain that the cars might have worse names and the singers have their names put to worse uses. Wagner neckties are now common in Bayreuth. Why should we not have, therefore, Thomas stockings, Damrosch (be careful to pronounce the name accurately) wines, Buck beers, &c., &c.? What's in a name? Everything that is ridiculous, if one wishes it so to be. Famous people pay a heavy penalty for having been so rash as to become famous. The three parlor cars mentioned might appropriately be termed Faith, Hope and Charity, or, respectively, Cary, Kellogg and Abbott. As assumed humor is often a source of misfortune, the end of this "minor topic" is reached.

A WRITER of some experience has said that the fault he found common to young musicians and music students was that their studies were too narrow and limited. He might have truthfully added that superficiality was equally their trait. A large knowledge of musical literature, for instance, is absolutely demanded in this age, and he who is deficient therein cannot be expected to have broad views of his art. Most musical students are satisfied with just learning to sing or to play reasonably well their chosen instrument, and consider even the study of simple harmony unnecessary. Such ideas must cause their musical life to revolve around a very limited circle, and when great questions are being debated they cannot help but feel how unfitted they are to follow the arguments as they are advanced *pro* and *con*. So many are satisfied to know as little as possible—just enough to enable them to earn a certain amount of bread and butter. They are only mechanical drudges, following a noble mental and spiritual art.

The Cincinnati Exposition.

[CORRESPONDENCE OF THE COURIER.]

CINCINNATI, Ohio, September 16, 1882.

THE tenth Cincinnati Industrial Exposition is devoted more to art than any of its predecessors. Twenty-five of the best musicians of the Cincinnati Orchestra play in the main hall at intervals, forenoons, afternoons and evenings, carefully-selected classical but popular programmes. Only brass and wood wind instruments are used. Once or twice a week Prof. Whiting plays the great organ, "one of the five great organs in the world." There are balcony seats for more than a thousand listeners, commanding a view of the splendid palatial displays on the audience floor of the great Music Hall. These seats are often filled with listeners, always attentive, often enthusiastic. In several places in the Exposition buildings are piano displays, with musicians performing on the instruments. One dealer has a splendid case exhibit of brass instruments. Music is by no means neglected, and in this great hall next spring is to be "The Dramatic Festival."

HUNTERDON.

Music in Chicago.

[FROM OUR REGULAR CORRESPONDENT.]

CHICAGO, September 16, 1882.

THE Exposition opened last week, and one of its features is the playing of the excellent orchestra under Adolph Liesegang, who evinces in all that he undertakes, possession of sterling qualities as an orchestral leader. As conductor of the Chicago Church Choir Opera Company he has done some especially fine work during the past season. Liberati's cornet draws to the Exposition some who would not go otherwise, and to judge from the actions of the multitude, his playing is very greatly enjoyed.

Alice Maude Whitacre, of this city, is said to have been engaged as soprano of the Church of the New Covenant, New York city.

H. Clarence Eddy purposes to give another series of organ recitals, beginning some time in October.

A small earthquake in one of our choirs recently displaced the tenor, both suddenly and unexpectedly. Singers who do not like the music they are hired to sing are not obliged to tear it up and deposit the fragments on the organist's bench!

Most of the teachers have returned and resumed work. The Hershey School of Musical Art and the Chicago Musical College have both begun their fall terms.

As yet, nobody dares to give a concert, which implies a thoroughly blissful existence on the part of your correspondent, who thus escapes much tribulation and weariness of the flesh.

Geo. W. Nind, a promising young baritone, and last year a pupil of the Hershey School, is at present teaching music in the Collegio Americano, Pernambuco, Brazil.

FREDERIC GRANT GLEASON.

St. Paul Dramatic Items.

[CORRESPONDENCE OF THE COURIER.]

ST. PAUL, Minn., September 10, 1882.

"THEY have a good one on Jim," said the late Colonel Hewitt, of St. Paul, as he entered his office one morning and found a number of gentlemen waiting for him, "What is it?" was the question from all sides. "A clean shirt," said the Colonel dryly. But Davidson's Grand Opera House has no clean shirt; it is as dirty, and poorly ventilated as ever. Here, John McCullough (who has just returned from a trip in the Yellowstone Valley with Gen. Phil Sheridan) opened for a second year, his season, in St. Paul, on Monday last, and playing "Virginus," "Othello," "Richelieu," "Julius Cæsar," "King Lear," and the "Gladiator." He played to crowded houses, as he always does in St. Paul. The support is good. Kate Forsythe has much improved since last season. Edmund Collier is an excellent actor, the best support McCullough has had since Mr. Warde left him.

I had the pleasure of meeting Mr. McCullough at the house of a journalistic friend, and he spoke pleasantly of his trip with Gen. Sheridan, and told an interesting story about Billings, M. T., which he said was of all the towns he ever saw the strangest: "A large cattle man, from Chicago, entered the telegraph office and asked sternly, 'Have you received a telegram from Chicago, which I sent for this office one week ago.' 'I guess not,' replied the operator, 'this office has only been running about three hours.'"

I bade Mr. McCullough good bye, and was glad to have met so distinguished a gentleman, and so eminent an actor. The McCullough party spends next week in Minneapolis, presenting the same plays as in St. Paul.

FERGUSON.

Among the visiting members of the trade to the city during the week were Bernardo Daly, Caracas, Venezuela; Mr. Depew, Saginaw, Mich.; A. B. Judkins, Springfield, Ill.; A. H. Fisher, Springfield, Ill.; J. F. Rueckert, Danville, Va.; L. W. F. Graves, Castile, N. Y.; H. Eberbach, Washington, D. C.; Wm. Blasius, Philadelphia; W. B. Douglass, Waverly, N. J.; Wm. Munroe, of the Monroe Oregon Reed Company; Chas. M. Sterling, president of the Sterling Organ Company; R. S. Patterson, Port Huron, Mich.

MUSIC AND THE DRAMA IN NEW YORK.

GLEANINGS OF THE WEEK.

MUSICAL.

FIFTH AVENUE THEATRE.

On Monday evening, the 11th, "Mme. L'Archiduc" was represented, the work being chosen to introduce to the American public the Parisian opera bouffe singer, Mme. Théo. Although the weather was very unfavorable there was a large audience in attendance, which received the new comer quite heartily. Mme. Théo rendered several of the favorite pieces contained in her rôle with better effect generally as regards acting than singing, although she sang the couplets, "Un petit bon homme pas plus haut qu'ça," with much humor. The well-known "Pas ça" was also brightly given. Her conception of the rôle of *Marietta* is rather quiet than otherwise, and on this account she failed to fully please the coarser element of her audience. Her voice, of course, is not of a rare order, but such as it is, is nicely modulated and of a sufficiently pleasing quality. Altogether she is likely to have success during her stay among us. She was generally well supported, especially by the old favorite, M. Duplan, who took the part of the *Archiduc*. The three new débutants, Milles, Buisson and Dorsay, and M. Noe, were fairly well received. The orchestra was quite fair.

HAVERLY'S BROOKLYN THEATRE.

On Monday evening, the 11th, "The Mascot" was presented, quite a large audience being in attendance. As *Bettina* Emma Howson was a success. She sang and acted with a good deal of charm. Mr. Carleton made, as usual, a very excellent *Pippo*, and Harry Brown gave a humorous interpretation of the part of *Prince Lorenzo*. The other characters were taken by Paul Vernon (*Federic*), Wm. Paul Brown (*Rocco*), C. H. Jones (*Parafante*), Richard Hall (*Matheo*), Minnie Carroll (*Angelo*), Maureen Polacio (*Marco*), Ida Griffin (*Luidgi*), Lou Carter (*Paola*) and Lillie West (*Fiametta*). A ballet divertissement occurred between the second and third acts, in which Adele Cornalba appeared, assisted by Milles, Barretti and Curillo, besides a *corps de ballet*. This part of the entertainment pleased very much.

TONY PASTOR'S THEATRE.

On Wednesday evening, the 13th, this theatre was opened with the performance of two short musical works, "The Beautiful Galatea" and "Trial by Jury," neither of which was very well given. The orchestra was poor throughout, but it managed to continually deafen the audience. Pauline Canissa, as *Galatea*, was quite successful. She sang effectively and acted intelligently, and altogether gave an excellent impersonation of the rôle. She was well received, and was presented with several handsome bouquets. As *Pygmalion*, Mr. Cauffman sang better than he acted, for he has a very fair baritone voice. Pauline Hall, as *Ganymede*, displayed poor vocal ability, however well she may have looked. Mr. Frear was not successful as *Midas*, for he overacted the part from the first. Some of the pieces were encored, especially a "kissing duet" between *Galatea* and *Ganymede*. Mr. Norcross' adaptation of the work is not a success. The music of the opera is bright and pleasing throughout, sometimes quite effective. A ballet followed the opera, in which Senora Ortori did fairly well as première. "Trial by Jury" was not well rendered on the whole. The chorus did fairly well, but none of the solo singers merited praise except Mlle. Canissa, who confirmed the favorable impression made in the first act. The audience was quite large at the beginning, but gradually dwindled away.

THALIA THEATRE.

On Thursday evening, 14th inst., the theatre was reopened with a performance of "The Merry War," a large audience testifying its pleasure by liberal applause. The performance was generally good, Mr. Adolfs, as *Balthazar Groot*, being received with great heartiness, his rendering of the part, as is well known, being one of the most perfect in the opera. Miss Jules also won deserved praise for her fine personation of the rôle of *Artemesia*. Miss Galster, as *Violetta*, and Mr. Wilke, as *Umberto Spinola*, two new members of the company, displayed more than ordinary talent for acting combined with good voices. Miss Galster's conception of her rôle was superior in needful points, there being no lack of either grace or dignity. Mr. Klein, as the *Marquis*, succeeded very well, and the *Elsa* of Mrs. Raberg merited warm praise. Both the orchestra and chorus did well. Several encores were demanded during the evening.

DRAMATIC.

WINDSOR THEATRE.

On Monday evening, September 1, a crowded house attended the production of "Green Room Fun," by the Salisbury Troubadours, who kept the audience in roars through half of its production, and the other attractions of the evening caused considerable merriment.

GRAND OPERA HOUSE.

Clara Morris, supported by a good company, appeared at the Grand Opera House on Monday evening, September 11, before a large and enthusiastic audience, in her famous rôle of *Sarah Multon*. Miss Morris was twice called before the curtain, and at striking points was awarded strong applause. Of the company, Louis Morrison as *Maurice de Latour*, Lillian Andrews as *Mathilde de Latour*, R. G. Wilson as *Dr. Osborne*, W. H. Compton as *M. Belin*, and Lillie Granger, who, as the

young girl *Jane de Latour*, was agreeably unaffected, are particularly worthy of mention.

PARK THEATRE.

Maggie Mitchell appeared on Monday evening, September 11, at Abbey's Park Theatre, in the title rôle of the well-known play, "Jane Eyre." The auditorium contained a good-sized audience considering the stormy state of the weather, the parquet being completely filled. Miss Mitchell was liberally applauded during the evening, and was twice called before the curtain. She was fairly well supported. Mrs. J. Prior was successful as *Mrs. Reed*, and Mr. Russell made an acceptable *Lord Rochester*. Mr. Burton made a favorable impression as the head of the orphan asylum, and Mr. Bassett was amusing as *Sam the footman*.

BROOKLYN PARK THEATRE.

Bartley Campbell's play, "The White Slave," was presented for the first time before a Brooklyn audience at the Park Theatre on September 11, and was enthusiastically received by an audience that completely filled the house. The able acting of the principal persons in the cast was well appreciated. The scenic and mechanical effects were brought out with good effect. Mr. Campbell was twice called before the curtain.

NIBLO'S GARDEN.

The company organized by J. W. Collier began a two weeks' engagement at Niblo's Garden Monday evening, September 11, in "The Lights of London." There was a large and appreciative audience, and the melodrama was received in a manner that showed that it has lost none of its popularity. The play is admirably presented as far as the scenery is concerned, the sets, painted by Marsden, being duplications of those given at the Union Square Theatre when the play was originally produced at New York. The company, which is the same as that recently doing the same piece at the Grand Opera House, is a good one, and their interpretation of the piece is intelligent and effective. Mrs. Yeamans played the part of *Mrs. Jarvis* with much humor and spirit, and with eminent success. Mr. Dominick Murray, a painstaking and accomplished actor, is not seen at his best in such a part as *Seth Preen*, although he played well. Charles Stanley, as *Mr. Jarvis*, was excellent.

GRAND OPERA HOUSE.

A large and enthusiastic audience greeted the reproduction of that popular melodrama, "The World," at the Grand Opera House on last Saturday evening. Notwithstanding the frequency with which it has been placed before the public, interest in it does not seem to be in any manner lessened, as was shown by the enthusiasm with which it was received. The cast, on the whole, was quite effective, the leading actors being excellent in their rôles. Mr. Mantell, a new arrival, who plays *Sir Clement Huntingford*, is a handsome fine-looking young man, who brings to his work many qualities essential to an actor of vigorous, manly rôles such as he was intrusted with in this play. He has grace and ease of manner and considerable dramatic force, and he was very nearly if not quite as satisfactory as was Osmond Tearle in the same rôle. Mr. Pike, as *Moses*, was very amusing, and Kate Blancke, as *Mary Blythe*, was pretty and ladylike.

GERMANIA THEATRE.

The Germania Theatre was opened for the season on Saturday evening by an excellent performance before a large and highly appreciative audience of Karl Ferdinand Gutzkow's fine historical tragedy, "Uriel Acosta." The cast included five débutants, chief among whom were Herr Ernst and Fräulein Honnef. The former in the title rôle showed himself an actor of much force, excellent in diction and in gesture. He quickly won the sympathy of his audience, receiving strong applause and many calls. After the fourth act he was brought four times before the curtain. Fräulein Honnef, as *Judith Vanderstraten*, made a good impression. Fräulein von Kaler was effective; Herr Egli was acceptable in an ungrateful part, and Herr Haakh did fairly. Herr Merten, as the aged *Rabbi Ben Akiba*, was admirable, while Herr Kessler was a good *De Silva* and Herr Schimke-Herrmann amply vindictive as the *Rabbi De Santos*. There were calls before the curtain at the end of each of the five acts, and at the last one Manager Neuendorf came out with the two principals.

When enterprise, ability, perseverance and integrity are combined, the fortunate possessor is always sure of success. This is shown nowhere better than in the extraordinary development of Ernest Gabler's business, the wonderful growth of which is a matter worthy of record. The trade of this firm which till lately was principally confined to the States north of the 41st parallel, with an occasional foreign shipment, is now rapidly extending through the Southern States, Central and South America. Last week large orders from all of these places were filed in the office with promises of more to speedily follow. This is said to be due to the excellent instruments produced by the firm and which are appreciated everywhere they are offered. Improvements are being constantly made in these pianos, and it is the desire of the firm to please its patrons by giving them the best possible instrument at its standard price. All of the pianos turn out as recommended, which is something to be proud of, and which shows the integrity of the house. Under these circumstances it is not surprising that its trade should be rapidly developing, not alone in the United States, but also in foreign countries.

Notes and Actions.

...Jacob Brothers are very busy.
 ...J. & C. Fischer report business excellent.
 ...T. Leeds Waters is busy with his chime organ.
 ...F. J. Ehemann, Cuba, N. Y., sells the Sterling organ.
 ...Oliver Green, Boston, Mass., sells the Standard organ.
 ...David Dunbar, Corning, N. Y., sells the Waters piano.
 ...Jarvis Peloubet spends an occasional Sunday in this city.
 ...R. N. Hickey, East Gainesville, N. Y., sells the Weber piano.
 ...William King, Elmira, N. Y., says that business is good.
 ...E. C. Ricksecker, Bethlehem, Pa., wants a low-priced organ.
 ...Foote Brothers, Coventry, N. Y., are Esty's agents at that place.
 ...J. H. Raymond, Copenhagen, N. Y., is looking for a leading piano.
 ...C. L. Kneeland, Franklin, N. Y., sells fine, handsome six-octavo organs.
 ...W. B. Tremaine has the management of the Orguinette Company in this city.
 ...Harry Brown, of Chickering's, manages affairs in the absence of Frank Chickering.
 ...J. Burns Brown says that the "singing baby" is a success, and that fifty dozen will be ready for the market soon.
 ...R. H. Condon, Brooksville, Me., besides selling large numbers of sewing machines, also retails pianos and organs.
 ...The Wilson Patent Piano Stool Company has successfully introduced its double stool (or two stools in one) in nearly every State in the Union.
 ...J. M. Pelton lives in a handsome brown stone mansion on Lexington avenue, and spends some of his leisure hours at home in writing and composing music.
 ...Henry Kent, of the "Tilden Varnishes," has a fine trade in this city among the leading piano manufacturers. He was at one time associated with a large organ and piano house.
 ...G. S. Moulton, of Bradstreet's Agency, is the best posted man—as to the financial standing of the manufacturers of and dealers in musical instruments—in this country. He is also one of the most genial of gentlemen.
 ...Charles A. Sterling, President of the Sterling Organ Company, spent Friday at the firm's New York warerooms. Mr. Sterling is a quiet, pleasant gentleman. He was on his way home from a short visit to the northern part of this State.
 ...W. H. Keller, Easton, Penn., has completed the organization connected with his new and handsome store, which is devoted exclusively to the sale of organs and pianos. He has also a book and music store which shows increased sales and handsome returns.
 ...R. W. Blake, manager of the Sterling Organ Company, since his arrival at the Morton House, in this city, has improved very rapidly, and will soon be at his post again. He talks strongly of building a large addition to the firm's buildings, and hopes to be making in the spring 1,800 organs per month. E. H. McEwen, of the New York warerooms, says that his own face is a good indication of Manager Blake's health, and he consequently is full of smiles.
 ...Wm. Monroe, of the Monroe Organ Reed Company, was seen on Saturday morning after his arrival from England, looking ten years younger and feeling in excellent health. He left New York for Europe on June 13, and arrived home on September 13, having been absent just three months. He reports the outlook for business in American organs as unprecedented, and in support of his statement says that the Mason & Hamlin agency in London sold on the day he spent at its warerooms sixty-three instruments. He further says that American instruments "stand at the head." His own personal business he arranged in a most satisfactory manner, and his presence there was most timely for its future growth. Mr. Monroe is a kind, genial, pleasant gentleman and has many friends, who are always glad to give him a hearty welcome. He left New York for home, with his two daughters, on the 11 A. M. train Saturday morning.
 ...The American Pianoforte Action Company, which began the manufacture of grand, square, and upright pianoforte actions a few months ago, at 343 and 345 37th street, has met with great success. It is crowded with orders and has to increase its facilities to fill them according to contract. Since it began, it has had on several occasions to put in new machinery, but the demand is now so great, that it is compelled to build an addition to its factory. On last Monday evening the firm began to work at night in order to satisfy the demands. Its trade already extends to the Eastern States and Canada, and as far West as Chicago. It also manufactures for some of the prominent firms in this city. The members of the concern are all experienced workmen, and have graduated from the best shops in the United States. Chas. Wihler has been twenty-five years in the business, most of the time with Dipple & Schmidt; Barney Haensch has had an experience of sixteen years, and was for long periods with Steinway, and Weber; F. W. Bothner comes from

Wessel, Nickel & Gross, and H. M. Smith from Sylvester Tower, Cambridgeport, Mass.

....James & Holstrom made a shipment of pianos to Mexico last week.

....Peek & Son say that they cannot fill their orders for upright pianos.

....B. N. Smith reports that the demand for his goods still exceeds the supply.

....Mr. Emerson, of Carl & Emerson, Weedsport, N. Y., died suddenly on Saturday.

....Donaldson & Co., Natchez, Miss., have taken the agency of the Stanley organ.

....It is said that J. Mueller, Council Bluffs, Iowa, has given up the Chickering piano.

....It is said that Decker & Son's facilities are not large enough to meet the demands of their patrons.

....Since the death of G. P. Benjamin his music store on Eighth avenue, this city, has been managed by his wife.

....C. F. Sterling, son of C. A. Sterling, of the Sterling Organ Company, is a successful practising physician in this city.

....Mr. Hattersley, of Hattersley Brothers, Trenton, N. J., placed a considerable order with Behr Brothers & Co., on Friday last.

....R. W. Smith says that his sales of last season were larger than those of any other since 1872. The run was mostly on pianos.

....Horace W. Berry, Boston, Mass., will exhibit Kranich & Bach's pianos at the Mechanics' Institute fair to be held soon in that city.

....L. W. F. Graves, Castile, N. Y., was in town last week selecting instruments for the fall trade. He handles the Weber piano largely.

....Ernest Gabler visits his factory now every second day. He is fast getting well, although he is still weak. He has resumed the reins of his business again.

....F. K. Jones, Weber's leading salesman, has resigned that position, and, it is said, is about to accept a more lucrative position with a prominent house in this city.

....Schedules of Andrew Billings and Charles M. Tremaine (Billings & Co.), assignors to Joseph N. Billings, filed in the Court of Common Pleas, Saturday, show: Liabilities, \$28,932.43; nominal assets, \$34,362.17, and actual assets, \$21,821.51.

....Geo. E. Depew, Saginaw City, Mich., recently opened a music store in that city. He was in town last week and selected a fine stock of the Behning pianos, in which he is doing a large trade. He also sells the Waters orchestral organ. He is a young man of much ability.

....Hardman, Dowling & Peck are making active preparations to resume the manufacture of pianos as soon as possible. They have secured several hundred cases, and have their drying-room stocked with lumber, of which they have made large purchases. They expect to turn out some very fine instruments for the holiday trade. This firm makes an excellent upright, and was one of the first to introduce that instrument on the market.

....It is reported in the piano trade that the great demand for uprights is ceasing, and that squares are again becoming the marketable articles. Some houses have already experienced the change. One in particular has been making few if any uprights for some time past, while it has an accumulation of orders for squares. Several members of the trade, whom a reporter of THE COURIER interviewed in reference to the matter, could form no opinion as to the cause of this change of taste in the public, except that those who were blessed with large apartments might prefer the grand on account of its being a more showy article. One man, however, volunteers the information that certain houses interested have been working against the upright almost since it was first introduced, and that in their argument against it they say and give plausible reasons that it will not last as long or keep in tune as well after some years of use as the square.

....Charles Metcalf, Toledo, Ohio, is exhibiting the Sohmer piano at the Tri-State fair, now being held at that place. The following extracts in reference to the exhibits are taken from the journals of that city: "The Sohmer pianos were exhibited in the east wing by N. L. Clark, the urbane representative of Sohmer & Co., of 149 to 155 East 14th street, New York city. As musical authorities and critics admire the Sohmer, so also is it evident that the public do; else why such large crowds around them to hear their luxurious music! These excellent pianos, it will be remembered by many of our readers, received the highest honors at the Centennial. At the Montreal Exhibition last year, after a severe and critical test by the judges of musical instruments, in which nearly all the prominent and leading manufacturers of the United States and Canadas were represented." "May Davern, the skilled pianist from Detroit, gives the Sohmer the preference." "The Sohmer piano at the entrance to Main Hall is one of the finest among the musical attractions. N. L. Clark, of New York, the live and energetic general agent of the firm is present, and leaves no stone unturned to advance the interests of his company." "Mary Keys has given some very fine singing with the Sohmer piano for accompaniment."

....The Goldsmith Piano warerooms are kept open nights. Does it pay?

....It is reported that John Pike, Philadelphia, has given up the Rosedale organ.

....William Wander & Son, Hartford, Conn., have taken the agency of the Sohmer pianos.

....Christy & Co. are very busy. Reed & Co., of Chicago, Ill., alone take ten pianos weekly.

....S. T. Gordon has purchased a large number of Hale & Fischer pianos for the fall trade.

....John Daynes & Co., Salt Lake City, U. T., are doing a good business in the Rosedale organs.

....H. Eberbach, Washington, D. C., was in town last week selecting instruments for the fall trade.

....C. R. Wells, successor to Auerbach, Wells & Co., Helena, M. T., is doing a fine organ business.

....Weser Brothers shipped more instruments last week than in any other single week since they began business.

....The Wheelock Piano Company is looking for a handsome wareroom in Fourteenth street as a retail department.

....Geo. C. Brown, agent for Haines Brothers, has been doing a large business of late with the dealers at Scranton, Pa.

....The Harrington piano is meeting with great success. The upright is an excellent instrument and has a full, rich tone.

....A. H. Fisher, Springfield, Ill., visited Kranich & Bach's warerooms on Friday last and placed quite a large order.

....Thompson & Pattee, dealers in pianos and organs, Wichita, Kan., have dissolved partnership. M. J. Thompson succeeds.

....There are sixteen pianos in the new music hall of the Smith College, Northampton, Mass., besides several others through the building.

....Goetz & Co., 83 Court street, Brooklyn, N. Y., have fine warerooms, and sell largely pianos and organs of the leading manufacturers.

....Behning & Son have advanced the prices of their pianos ten per cent. This is owing to the recent advance made on manufactured material.

....It is said that several manufacturers are at present doing a good trade in the city and vicinity on the instalment plan, but very little otherwise.

....Louis Grunewalde, New Orleans, reports trade in fine pianos much larger this season than last. His branch house at Houston, Texas, is doing well.

....J. H. Thomas, Canikee, N. Y., says that the Behning piano has successfully met all competition in his territory, and reports some excellent sales.

....The Carpenter Organ warerooms, at present located at 7 West Fourteenth street, will soon be transferred to the firm's factory, at Worcester, Mass.

....The employees of the New Haven Organ Company, have made up a purse of \$25 for Edward Augur, a fellow workman who was recently injured by the elevator.

....C. C. Curtiss, manager of the Weber Chicago branch house, is a young man of great experience, and is gifted with the power of making and holding friends.

....The Sterling Organ Company has withdrawn its agency from Gibbons & Stone, Rochester, N. Y., and will either open warerooms there or arrange for a new agency.

....A reunion of friends, for the purpose of celebrating some important event, or for a tour of pleasure is commendable; but when business is added to pleasure, without lessening the latter, the benefit of such a meeting becomes considerably greater. The recent improvements that have been made at Dolgeville have brought from time to time numbers of visitors to inspect the improvements made by A. Dolge in that progressing place. Sometimes there is nothing to record of the visitors, except that they had a general good time and made a thorough inspection of the buildings, &c., but on other occasions it is said that "artistic fun" reigns supreme, and that business goes altogether overboard. Whenever the latter happens, Karl Fink is sure to be on hand, and is generally the lion of the occasion. On invitation of Mr. Dolge, a party left this city on Saturday last, to visit Dolgeville. It consisted of Myron A. Decker, of Decker & Son, A. C. James, of James & Holstrom, Mr. Wessel, of Wessel, Nickel & Gross, and Karl Fink. Mr. Dolge accompanied them. Some of the party interviewed in reference to the tour, speak of the host's hospitality in the highest terms, as well as of his enterprise in building up such a magnificent factory, but as to details the representative was recommended to Karl Fink for information. That gentleman, however, was not to be seen before the COURIER went to press; but, from hints given, the conclusion is drawn that he entertained the party in a manner that has left an impression which will never be effaced. For wit and humor on the occasion he is said to have surpassed any previous efforts, while his dramatic efforts, drawn principally from "King Lear" and "Macbeth," as well as his terpsichorean abilities, struck his companions and those villagers who were favored with tickets, as something wonderful. Mr. Fink deserves great credit for being able to entertain his friends in such an admirable manner, and there is no doubt that, if he wishes, he can

make a visit to Dolgeville very interesting. It is said that the party was strictly temperate.

....A. Brown, Canton, Miss., says that the pianos mostly sold in that State are largely square grands, with an occasional upright.

....Bernardo Daly, Caracas, Venezuela, was in town last week and made some purchases. He is said to be doing an excellent business.

....Horace Waters & Co. made a shipment of organs to London on Monday, and they received last week a large order from Australia, which they have engaged to fill by the beginning of October.

....There is perhaps nothing more indicative of the growth of the piano trade in this country than the great demand that is being made on the action manufacturers for their products. This branch of the music trade has for some time past been run upon to such an extent that almost all of the manufacturers have had to keep constantly increasing their facilities to supply the demand of their patrons. Some of the firms engaged in this pursuit a few years ago hired only small apartments, but by degrees each kept renting additional rooms until it had occupied a whole building. In some instances this was not enough to meet the requirements, and additional buildings or new and larger factories were necessary. Even this has recently been found to be insufficient, and further additions were compulsory. A little over a year ago the well-known firm of Wessel, Nickel & Gross made a very large addition to its factory, placing in it some of the most elegant machinery and a number of skillful workmen. When this was accomplished the firm believed that it would be able to meet all of the demands of the trade in good season; but business kept on increasing so fast that it was compelled to build another factory, which it has just completed and occupied. All of the machinery set up in this building is of the most approved kind, and is of such a nature that it will turn out a very large quantity of work. By this last effort the firm has considerably increased its facilities, and it expects now to fill all orders rapidly.

....All of the employees at Steinway & Sons' piano manufactory, Bowery Bay, Long Island city, about 300 in number, struck work on Monday morning, and announced their determination to stay out until Conrad Sommers, superintendent of the factory, was discharged. The immediate cause of the strike is the discharge of two "top-makers" by Mr. Sommers and his refusal to pay several others a claim for wages which the Piano-makers' Union declares to be just. The top-makers work under a contract by which they agree to revarnish and repair all tops which crack after leaving the shop before being used. A number of the tops were returned two or three weeks ago which were said to be cracked. The top-makers say they "scraped" them and found they were not cracked, but in perfect condition, and they demanded pay for the time used in doing the "scraping." This Mr. Sommers refused, and upon applying for the amount to Mr. Sommers on Saturday night they were again refused, and by the advice of a committee from the employees in the Steinway factory in this city the men refused to go to work on Monday morning. In the afternoon the workmen sent a resolution to Mr. Steinway requesting the discharge of Sommers, which was returned to them without an answer. The firm of Steinway & Sons says that Mr. Sommers is acting under the firm's orders, and that the firm will uphold him. Mr. Sommers professed entire ignorance of any reason why the men should desire or ask his discharge, and said he considered it merely a pretext to cover some other design. On Tuesday evening the employees in the Steinway factory at Fifty-third street and Fourth avenue held a meeting at No. 351 East Seventeenth street, and decided not to go to work and to remain out until Sommers was discharged.

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended September 9, 1882:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Hamburg.....	1	\$120	8	\$2,065	....	....
Central America.....	..	..	..	..	5	\$107
Bremen.....	3	395	..	..	..	..
Amsterdam.....	11	1,950	..	..	..	..
London.....	41	1,550	..	..	22	2,900
".....	..	..	..	..	13	1,780
Glasgow.....	1	76	..	..	..	..
U. S. of Colombia.....	1	50	..	..	..	..
Chili.....	..	..	4	2,275	..	..
Porto Rico.....	1	90	..	..	..	..
Mexico.....	3	1,650
Liverpool.....	10	626	2	710
Venezuela.....	2	978
Totals.....	69	\$4,857	19	\$7,678	30	\$4,787

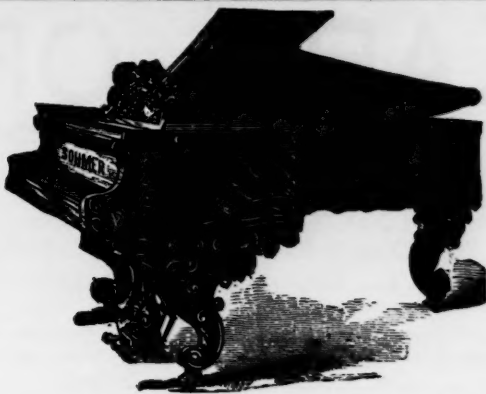
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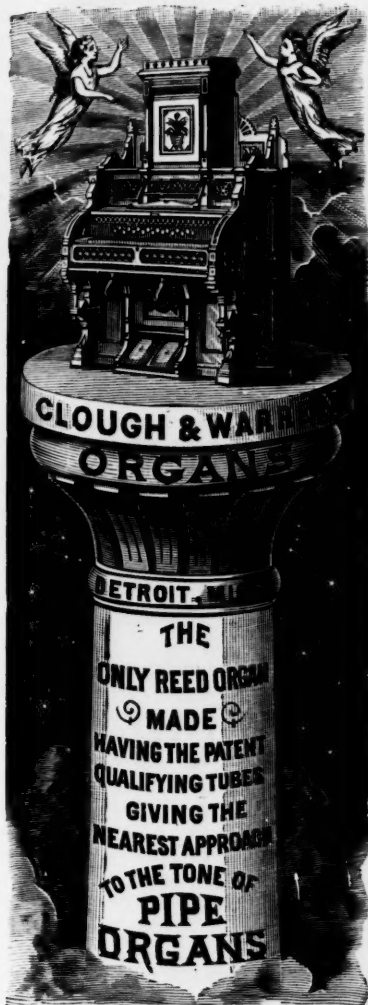
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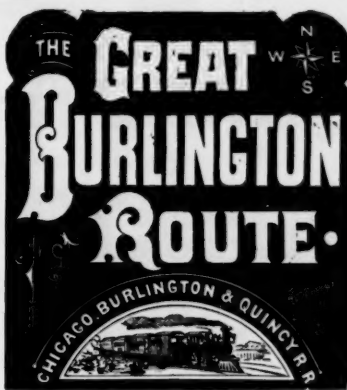


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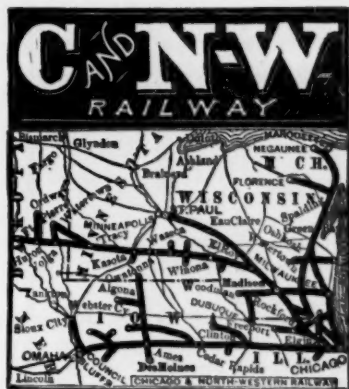
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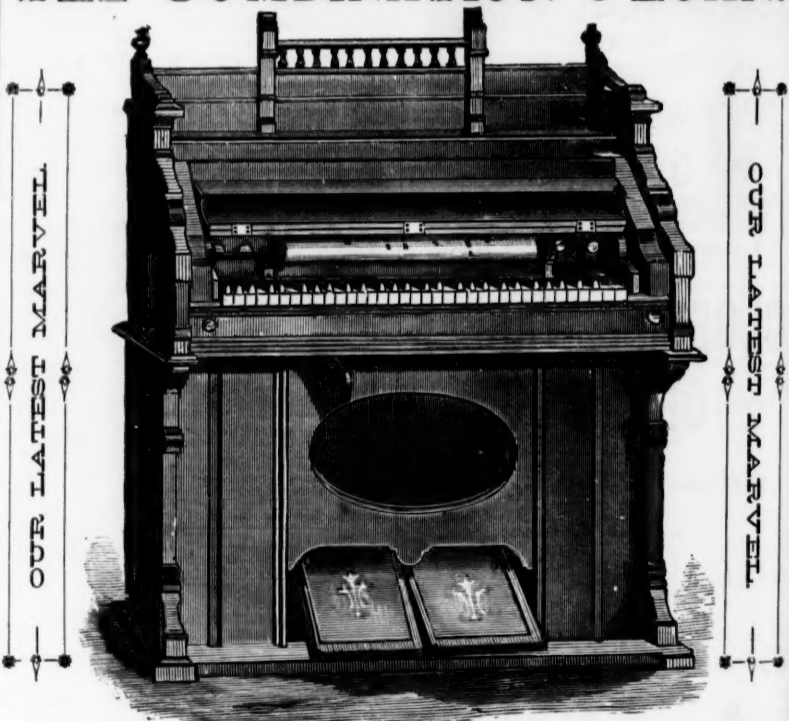
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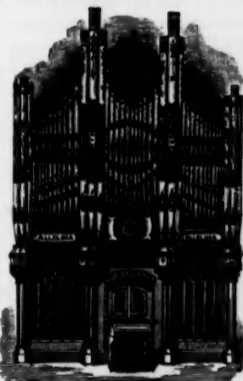
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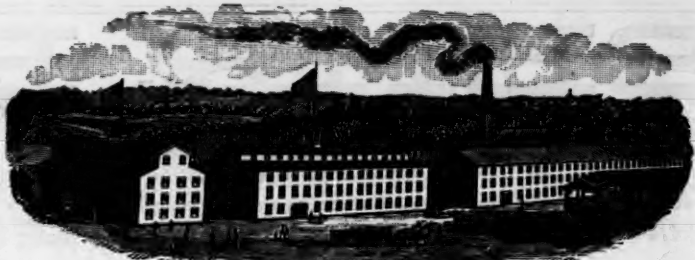
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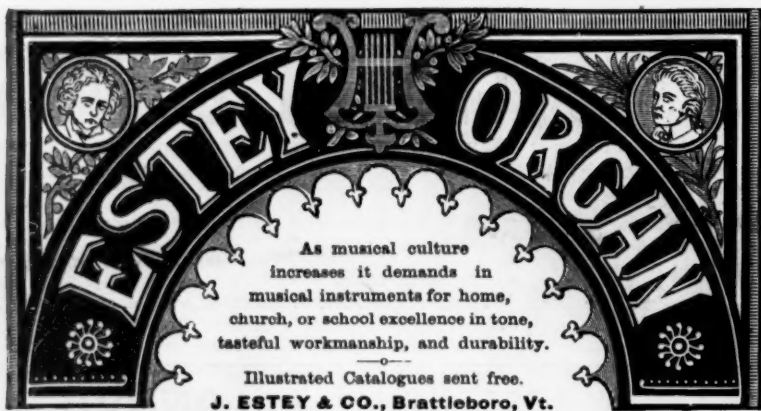
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